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Embroidery in black velvet appliqué and gold thread borders on white silk, fringes in black chenille with white silk tassels.

Plate 64. — Ewer in Glass, from the former Minutoli Museum in Liegnitz.

This beautiful vessel, 16th century work, was ordered at the time in Venice by a Nuremberg Patrician family. It is noteworthy for its noble form and judicious ornamentation in coloured enamel, which make it an object of high artistic value.

VARIOUS.

Book Shelf Fittings.

A contrivance for supporting shelves in book-cases, chemical cabinets, or elsewhere, has been patented by Tonks and Sons. A flat strip of iron, $\frac{3}{4}$ -inch wide and stout enough to be firm when fixed, is pierced with openings at regular intervals to receive the neck of a loose stud which forms the support for the shelf. The cheek of the book-case must of course be mortised to receive the plate, which lies flush with the wood. The strips are fastened down to the wood by ordinary screws. The contrivance has been varied by having the strips struck up so as to form a hollow behind; in which the neck of the stud is received. This arrangement permits the strips to be screwed on the uprights without mortising, the ends of the shelves being cut out to accommodate the patent fitting.

Iron.

Heating Railway Carriages.

A method of heating cars has been recently adopted which possesses many very desirable qualities. A stove, surrounded with a shell for confining the hot air, is connected with a cold-air tube which extends through the roof of the car. As the car moves a strong current of cold air is forced through this tube into the space between the shell and the stove, and as fast as it is heated it is forced through iron tubes placed below the floor of the car, and is admitted into the car through registers between the seats alternately. The heat is in this way equalised throughout the car. In summer the same flues are used for ventilation purposes.

Iron.

Mind in Architecture.

An Australian periodical, the *Two Worlds*, commenting, as far away as Victoria, on some recent observations in the *Builder*, says: — "Of necessity, all architectures, in countries which once were covered with forests, must have originated in wood, that being the material of which the earliest buildings were fashioned, on account of the comparative ease in working it; and the stone architecture which was evolved from it in the course of time would necessarily at the outset be based upon the wooden models of the past, and its developments be moulded unconsciously in some sort of accordance with the timber traditions of the race. But, to go to the root of the matter, why is it that we find the same ideas of construction obtaining now that were in vogue in the time of Rome and Greece, and earlier still in Egypt and Asia? Why is it that there is nothing now that was not 'of old time afore'? Why are ideas thus permanent, amid the rise and fall of nations and generations, the building and destruction of cities, the fluctuations of material prosperity, and the transitoriness of material constructions? Simply because *mind*, which consists of ideas such as these, is permanent amid all changing forms; simply because that very mind which built the very earliest structures, and afterwards the Karnac

temples and the pyramids of Egypt, and afterwards the Grecian fanes, and then the Roman monuments, and later on those of Mediæval architecture, is the very identical mind which now, in other flesh, is building slavish copies of the ancient forms; and investigating and systematising them for want of new ideas. It is the selfsame mind throughout, and there is, indeed, 'no new thing under the sun,' not even a new mind. Since the matter of which the globe is composed is identical throughout, being capable neither of creation nor destruction, so is that mind identical throughout which has moulded and re-moulded that matter to express its growing thoughts and organisation."

Japanese Porcelain.

Minerals used for pottery of all kinds are very abundant in Japan. This is the case in a most remarkable degree in the neighbourhood of Arita, in the province of Hizen, which is the centre of the porcelain manufacture. The raw material is always powdered by means of balancing pounders of peculiar construction. No machinery equivalent to the quartz or glaze mills of foreign countries is used, so that all that cannot be pounded sufficiently fine by the process mentioned (often 40 to 50 per cent.) is thrown aside as waste. Long experience, combined with the good quality of the raw material, enables the manufacturers to prepare a clay fit even for the production of very large pieces, such as vases from 6 ft. to 7 ft. in height. The throwing and shaping of the clay is done upon the common potter's wheel, by means of which the workmen of Arita turn out large dishes of 3 ft. diameter, as well as the so-called egg-shell porcelain, not thicker than paper. When the pieces have been sufficiently dried in the open air, they are shaped with sharp iron tools on the same lathe on which the first throwing has been done, and are then coated with a very pure white clay, so as to give the finished ware a better appearance, and to bring out with more intensity the fine blue colour of the cobalt painting.

The Builder.

Iridescence on Zinc.

An original recipe for giving beautiful and durable rainbow colourations to zinc is communicated by Hess to the *Metallarbeiter*. The zinc may be in any form, cast or sheet, but must be pure, dry, polished, or filed, and the colouration is the more brilliant as the materials of the bath are pure, so that the best effects are got with chemically pure reagents. The bath consists of 30 grammes tartrate of copper (weinsaures Kupferoxyd), 40 grammes caustic potash, and 480 grammes distilled water. On subjecting the zinc to the action of the bath for a couple of minutes it appears violet; for three minutes, deep blue; $4\frac{1}{2}$ minutes, green; $6\frac{1}{2}$ minutes, a golden yellow; $8\frac{1}{2}$ minutes, purple violet.

Iron.

